



1948

ICE PARADE

Page 29 & 37
Donna Sunstrom



Presented by . . .

*Queen City
Figure Skating Club*

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**The
Queen City Figure Skating Club**

presents its

FOURTH ANNUAL ICE SHOW

*The
1948 "Ice Parade"*

featuring

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PROFESSIONAL STAFF

and

MEMBERS

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Foreword

Figure skating is a recreation admirably suited to young Canadians. It provides healthy exercise, good companionship, and an incentive to succeed—the beginners of today can be the champions of tomorrow, if given encouragement and support.



The Queen City Figure Skating Club, during its four years of operation, has given every assistance to its members in their endeavours to attain proficiency in the art of Figure Skating. This is a worthwhile effort and merits the support of every Regina citizen.

On the occasion of the presentation of the “1948 Ice Parade”, their fourth annual Ice Show, I extend best wishes for successful performances to all members of the Queen City Figure Skating Club.

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HIS WORSHIP H. MCGILLIVRAY, MAYOR OF REGINA,
AND MRS. MCGILLIVRAY,

presents

1948 "Ice Parade"

Produced and directed by

MISS LYN HAFFNER.

Senior Professional, Queen City Figure Skating Club,
Producer and Director of "1948 Ice Parade",
Professional, Moose Jaw Elks' Figure Skating Club,
Producer and Director of "Elkscapades 1948".

Assistant Choreographer:

HAROLD SNELL.

FEBRUARY 20th & 21st, 1948

Queen City Gardens

Trulife Photo Studio



Photographers

for

Queen City Figure Skating Club



1761 SCARTH STREET

Phone 29110

Open Evenings by Appointment

1948 "Ice Parade"

The Queen City Figure Skating Club is pleased to present for the approval of the Citizens of Regina and its many friends in other Cities and Towns, its fourth annual Ice Show, the 1948 ICE PARADE.

We believe this is the most outstanding show we have ever produced and earnestly hope you will enjoy this our fourth annual show, the 1948 ICE PARADE.



MISS LYN HAFFNER

Senior Club Professional

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**HAROLD SNELL**

Assistant Club Professional

THANKS

The Carnival Committee wishes to thank the Trulife Photo Co. for their splendid co-operation in the taking of the pictures, Simpson's for the valuable window displays, Business Printers for printing, and Bombers' Rugby Club for distribution of the 1948 Ice Parade Souvenir Year Book and Programme, the Regina Exhibition Association, the Directors and Staff of Queen City Gardens, and many other business establishments who have so willingly contributed their valuable space for advertising purposes and sale of exchange tickets.

Special thanks go to the management of The Leader-Post who have co-operated and given of their valuable newspaper space for publicity; Radio stations CKRM and CKCK for their valuable spot announcements and interviews.

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President's Message



It has long been customary for Canadians to take to skating as soon as winter sets in. The members of the Queen City Figure Skating Club are no exception. As soon as ice is available they are on it—limbering up, practicing, rehearsing. The annual Ice Show is the culmination of their efforts. This year they present their artistry on ice in the “1948 Ice Parade”.

The success of the “1948 Ice Parade” is due to the great spirit of co-operation, loyalty, and comradeship, that all members have shown during its production.

I wish to extend the appreciation of the Club to our many friends whose efforts have helped to make this Show possible. Although many participate actively on the ice, there are many others whose work on costumes, designing, and perfecting of effects is necessary to complete an Ice Show. To all, I extend “Thanks”.

MR. E. FARRELL, President,
Queen City Figure Skating Club.

THE QUEEN CITY FIGURE SKATING CLUB

1947-48

CLUB OFFICERS

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Vice-President—Mr. R. Cates

Professionals—Miss Lyn Haffner
Mr. Harold Snell

Recording Secretary—Mrs. J. R. Heil

Manager—Mr. J. Dutkowski

Rink Committee—Mr. W. K. Quest



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Mrs. J. M. Young
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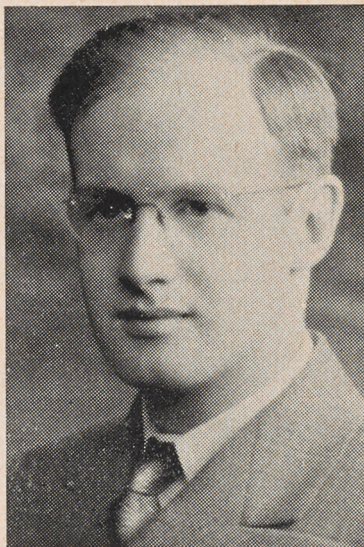
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BILL ARMSTRONG

**Master of Ceremonies
1948 Ice Parade**

Bill Armstrong, born in Regina, is proprietor of Armstrong Agency and secretary-treasurer of Queen City Gardens Ltd. Bill is an enthusiastic supporter of the Queen City Figure Skating Club in the wintertime, and can be found chasing a ball at the Wascana Country Club in the summertime.



ADVICE ON FREE STYLE SKATING

By Wally Bickmeyer, Jr.

This is to all those boys and girls who are interested in proficiency tests or competitive skating and have advanced far enough to try free style. Don't let free style scare you. So many skaters I know seem to look at free style as though it were a stone wall to hurdle. However, if they will break down their program and practice portions of it, to get proficient in its various branches (namely foot work, dance steps, spins and jumps) and then work up a routine, they will find it is much easier. Some skaters spend all their time on dance skating and some all on figures. You must not neglect either one; both are essential for free style and pair skating.

As for jumps, don't attempt the most difficult ones first. This causes many bad

falls and loss of confidence. Practise simple jumps, like the Bunny Hop and Waltz Jump. When you get them mastered well, you are ready to try some of the harder jumps, because by now you have learned to have confidence in yourself. I use an old method which has helped me a lot, and that is to practise various jumps on a carpet without skates; this tends to loosen the muscles and helps timing and checking. The Gym teacher in school taught us that if you relax when you fall you won't receive more than a minor injury, if any, regardless of the sport in which you participate.

In closing, I might add that constant practice is necessary and no one but yourself can help you with it.

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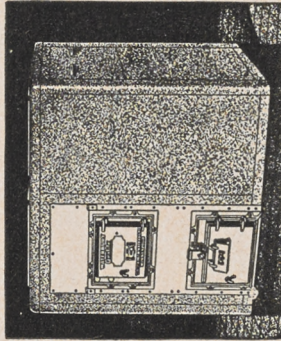
Miss Shirley Craven

Assistant Professional of the Ice Club of Greater Winnipeg, who starred in the "Roberta Ballet" in the Ice Club Carnival which recently played to capacity crowds in Winnipeg. She is a silver dance medalist and the holder of the 4th Figure Tests.

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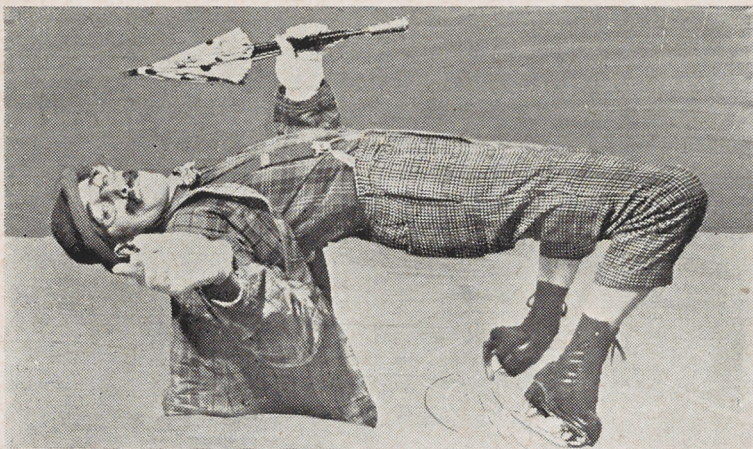
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HAROLD C. SNELL

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Mr. Snell has appeared in many Ice Shows in Canada and the United States. He can do everything with his feet but make them talk; his "lean back" is one of his greatest tricks and only a few others in the world can do it. Besides being a famous Skating Comedian, Mr. Snell is very talented at teaching Figure Skating to beginners. His way of handling young ones is widely known in North America, and parents feel at ease when leaving their children with him.

Mr. Snell recently appeared at the Ice Club Carnival in Winnipeg which featured Belita, Hollywood motion picture star.

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Above scene from "An Evening In A Gypsy Caravan"

Lower left—"Gypsy Sweethearts", Dolores Causier and Patsy Quest.

Centre—"The King of the Gypsies", Alta Harvey.

Lower right—"Fortune Teller", Joan Drake.

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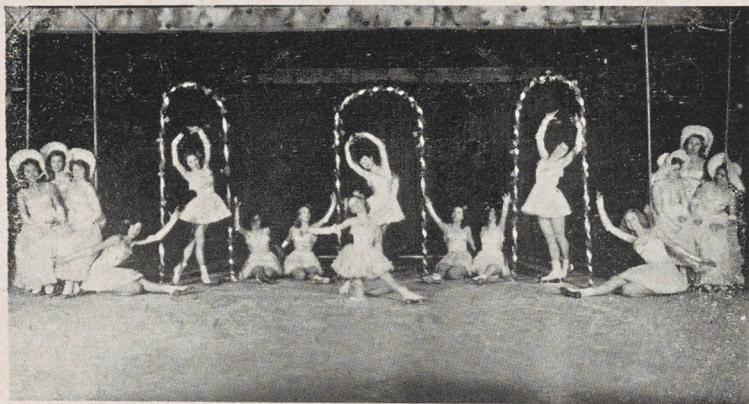
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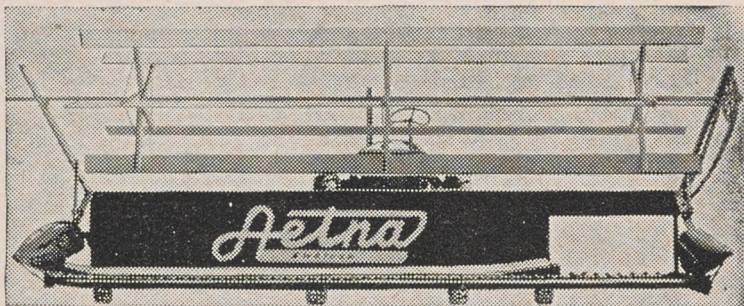
A scene from the beautiful production,
"THE BALLET OF THE ROSES"



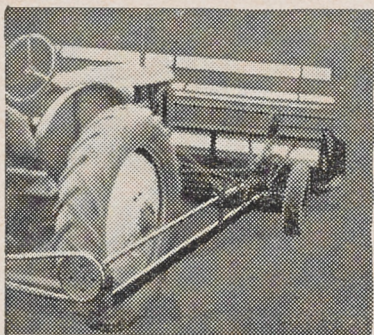
PATSY QUEST

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RUPERT WHITEHEAD

Started his skating career with the Winnipeg Winter Club where he soon gained recognition as a competitive skater. He is the holder of practically every championship of the Winnipeg Winter Club, and in the Dominion competitions won the Junior men's singles championship and placed very high in the men's Senior singles championships.

Mr. Whitehead has exhibited in practically every city in Canada and several of the larger centres in the U.S.A.

At present he is the senior professional of the Ice Club of Greater Winnipeg, in addition to being Carnival producer. During the season 1946-47, Ice Club troupes under his direction went out to numerous towns and cities in Manitoba and Saskatchewan, as well as in the State of Minnesota. They performed before audiences totalling over fifty thousand. It was due to his efforts that the Ice Club was favoured with performances by the famous movie and skating star, Belita.

Mr. Whitehead, in addition to being the past holder of numerous championships, is a Gold Medalist in Figures and Free Skating, and a Silver Medalist in Dancing on Ice.

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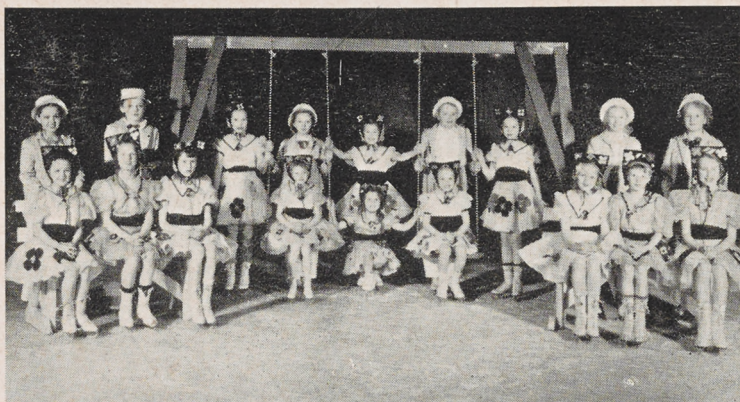
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Bottom—Scene from "Pandas on Parade", in the Junior number. The children in this group range in ages from 3½ to 7 years.



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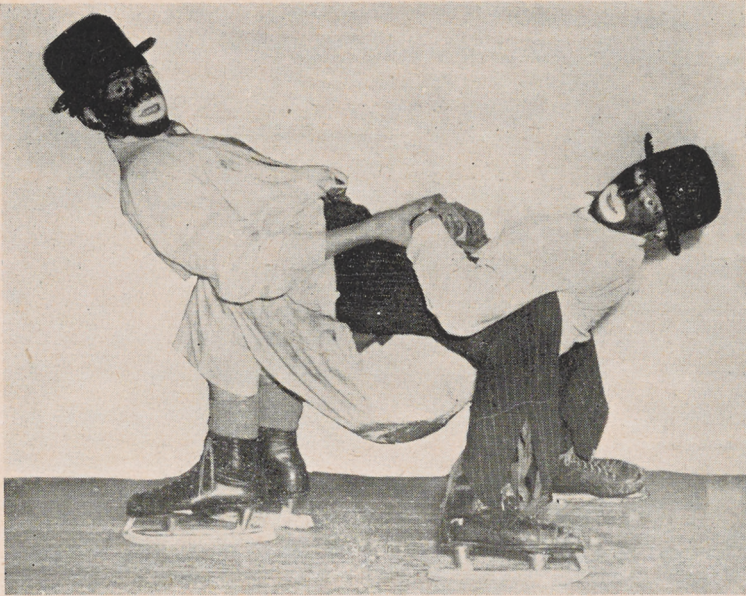
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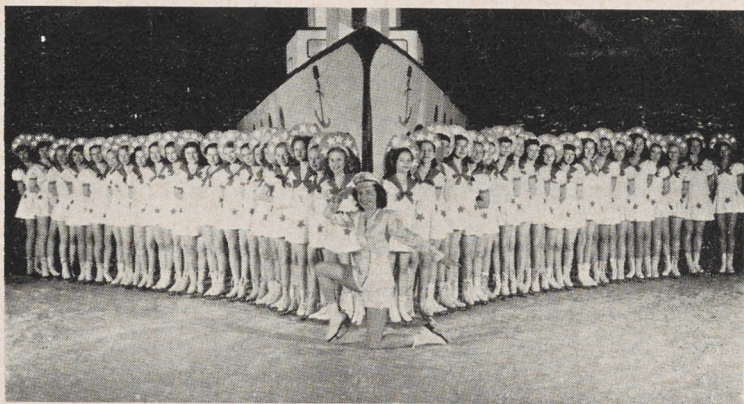


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wishes to thank those who assisted in the publication of this book:

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and the members of the Club who submitted material.

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1948 "Ice Parade"

1. OVERTURE

Music by Ice Parade Orchestra

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Music "There's Something About A Soldier"

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Betty Suey	Helena Walshe	Elsie Grumbly
Joan Marsden	Sharone Malcolm	Shirley Leibel
Loretta Kuhnle	Evelyn Struthers	Evelyn Wagner
Doreen Davidson	Irene Seib	Pat Adams
Pat Duckett	Kay Wilde	Dorothy Smith
Shirley McLaren	Sandra Weinberg	

DRUM MAJORETTES—Patsy Quest, Marlene Ast

LEAD—Tony Mario

SALUTE!

O CANADA!

3. RUPERT WHITEHEAD and SHIRLEY CRAVEN

Professionals of Ice Club of Greater Winnipeg—Guest Artists

4. STROLLING THRU THE PARK

Music "Strolling Thru The Park"
 "On The Boardwalk"
 "Pretty Baby"

Barbara Bostock	Marlene Ast	Beverley Bostock
Joyce Gourlay	Darlene Hawes	Shirley Sentis
Isobel Boyle	Erin Manwaring	Pat Totten
Doreen Young	Marilyn Hay	Arlene Hall
Rosemary Harrup	Gail McDougall	Jacquel. Whittaker
June Heil	Joy McGraw	Gloria Miller

TWIN RUFFLES—Barbara Anne Ballantyne, Carol Cates

ade" Programme

5. PANDAS ON PARADE

Music Selected

Violet Palmer	Gloria Allen	Patsy Clemens
Gail Morgan	Myrna Gail Slous	Garry Hay
Joyce Marshall	Joan Gowter	Brad MacMath
Catherine Gibson	Jean Lott	Carol Cuthbert
<u>Donna Sundstrom</u>	Barbara Thompson	Karen Sangster
Eileen Heil	Shirley Dawson	Bill Wilson
Marj. McDonald	Teddy Parker	Bobby Bell
Darlene Cuthbert	Billy Paterson	Robert Box
Floradeth Perry	Andy Harrington	Marsha Palmer
Gail O'Byrne	Marg. Ann Warner	Anne Harrington
Sandra O'Byrne	Patricia Biggart	Eleanor Andrews
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Coleen Moore	Barbara Israels	Sabina Sharon
Edith Salmon	Sandra Eggerston	James Dutkowski
Lyn Wilkie	Margaret Dawson	Donna Claire Sidler
Judith South	Donna Dutkowski	Betty McKenty
June Christianson		

6. TANGO TEMPO

Music "La Comprasita"

ANGELINE PUCKALL, JANE TINSLEY

7. RUPERT WHITEHEAD

Music Selected

8. ANYTHING GOES—HAROLD SNELL

Music "Tico Tico"
"I'll See You Again"

9. THE BALLET OF THE ROSES

Music "Valse Bluette"
"Sleeping Beauty" Ballet

Jane Tinsley	Alta Harvey	Audrey Gordon
Angeline Puckall	Louise Harvey	Dolores Causier
	and Dorothy Wagner	

BALLERINA—Patsy Quest

SWINGS—

Joan Drake	Sharon Malcolm	Dorothy Lamb
Dolores Mosienko	Daphne Preston	Elsie Grumbly
Louise Barton	Kay Wilde	(Continued on next page)

— INTERMISSION —

OVERTURE—Ice Parade Orchestra

10. AN EVENING IN A GYPSY CARAVAN

Music "Hungarian Rhapsody", "Hungarian Dance No. 5",
 "The Gypsy", "Gypsy Love Song", "Czardas"

GYPSIES—

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 Evelyn Wagner
 Betty Suey
 Elsie Grumbly
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 Lorna Lightfoot

Irene Lowey
 Irene Seib
 Maxine Amon
 Shirley Leibel
 Sandra Weinberg
 Marie Martin
 Lorraine McCallum
 Margaret Cochrane
 Shirley McLaren

KING OF THE GYPSIES—Alta Harvey

TAMBOURINE DANCE—

Louise Harvey Jane Tinsley

Angeline Puckall

FORTUNE TELLER—Joan Drake

GYPSY SWEETHEARTS—Dolores Causier, Patsy Quest

(Continued on page 40)

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11. SHIRLEY CRAVEN

Guest Artist from Winnipeg

Music Selected

12. ME AND MY SHADOW**WICKY AND WACKY**

Music "By Heck"

13. COCKTAIL HOURMusic "Cocktails For Two"
"Tea For Two"

THE TOP HATTERS—

Jane Tinsley

Louise Harvey

Joan Drake

Angeline Puckall

Audrey Gordon

Dolores Causier

Alta Harvey

Dorothy Wagner

SMOOTH SOPHISTICATESFeaturing **MARGARET MITCHELL**, "Sophisticated Lady" and
HAROLD SNELL, "Man About Town"

Music "St. Louis Blues"

(Continued on page 42)

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MY FIRST OUT-OF-TOWN SKATING TRIP

By Betty Platts, 2910 Retallack St., Regina

Feb. 6, 1948.

Shaunavon! We are going to Shaunavon! It sounded too wonderful to be true, to myself and many other skaters who were going away to skate for the first time.

A taxi was to pick me up at a quarter to six on Saturday morning. So at five fifteen, when the taxi came, I was just in the middle of my breakfast. I had some of it, but what I left did not matter. I was too excited to eat, anyway.

I was among the last to arrive at the Queen City Gardens where, after much pushing, we settled ourselves in the large bus that was at our disposal and which formed a large part of our home during the next few days.

At ten o'clock we arrived at Chaplin, where we were given sandwiches and coffee, and where, for the small sum of ten cents, one could (and everyone did) buy a balloon with a whistle which uttered a lusty shriek. Before we entered the bus again, one of the ladies who went with us took our photograph. The ride from Chaplin to Swift Current was uneventful, except that we saw some hills which everyone maintained would be excellent for tobogganing.

Swift Current station was found to have a large supply of hard-to-get candy. This supply must have been considerably shortened by the time we left.

Sixty-five miles later we descended the church steps to the basement of the Roman Catholic church at Shaunavon, where a most tempting meal was served and where I tasted the most delicious scalloped potatoes of my life.

After a feeling of fullness was reached, we left the church to put on the carnival.

Now this was really fun, the dressing room was small but well heated. Every one was searching for a hat, pins or skating on the little strip of ice behind the red curtain. After the show everyone complained of the mistakes that they had made, few of which were visible to the audience. We welcomed again the warm bus which took us back to church for our supper.

After this meal several of the people of Shaunavon opened their homes to us, where, if we liked, we were able to sleep, look at magazines or chat with the people. At the house I went to the thing that charmed me most was a small music box which gave forth a merry little tune.

At five past seven we were given a ride in a small truck to the rink where we put on the carnival for a second time. Both times the ballet and trio costumes drew

forth a lot of exclamations from the male members of the audience. A comedy act also drew forth much amusement and applause from the crowd. As we had been previously told and which added greatly to our pleasure that we were going to Swift Current to put the same show on the next afternoon, we hurriedly put our things in the bus, went back to the church for another tasty lunch before we left for Swift Current.

The trip back to Swift Current was quiet except for the unusual chorus of voices from the rear seats singing the various well-known songs.

After forty sleepy people had been allocated to their hotel rooms and chattered themselves to sleep all became peaceful.

On awakening the next morning, I felt very much refreshed as did everyone else.

Being Sunday, it was decided that all must go to church. After a hasty but tasty breakfast was eaten and the short dash about four blocks to the church was made, our group sat down in portion of the gallery and were pleased to hear the minister acknowledge our presence.

After the service a strong wind helped us down main street back to the hotel where we gathered up our baggage (mostly this was skates) and crawled into the bus which drove us two blocks to the cafe. Here we had a real Sunday dinner with all the trimmings.

This time when we put on the carnival nobody looked as nervous as they had previously. We all knew now how our costumes fitted, where most of it could be found, and had partly learned how to use the different kinds of make-up. This performance was the best we had given so far.

As it was beginning to blow outside and signs of a blizzard were clear, we had a quick lunch and started immediately for home, amid outbursts that it would be a good idea to stay in Swift Current and miss school, because we might get stuck on the way to Regina. When we reached Chaplin, we bought something to eat and continued home immediately. At Moose Jaw we were given oranges, which were very welcome.

The last part of the trip did not seem nearly as long as when we were starting out. Soon the first twinkle of the lights of Regina appeared, then became more and more clear as we neared our homes. After leaving the bus, which was so warm and cozy, a tired but happy child ran home, eager to tell her parents and her brother of the wonderful trip and the pleasures she had.

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An Interview With Our Senior Professional, Miss Lyn Haffner

Q.—When did you first become interested in Figure Skating?

A.—At the age of 10. Until I was 17 I skated with the Saskatoon Figure Skating Club. We used to go on road trips to Eston, Rosetown, Prince Albert, etc., much the same as the members of the Queen City Figure Skating Club are doing now.

Q.—Have you skated in other Provinces besides Saskatchewan?

A.—Yes. In 1944 I went to Toronto to work as a stenographer and skated in my spare time. After a visit to Saskatoon, I appeared in the "Nurses' Carnival" in Calgary in the fall of that year, as well as in Moose Jaw and Regina Carnivals. In the summer of 1945, I attended the Schumacher, Ontario, summer school. It was there that I obtained the Canadian Bronze and Silver Dance Medals. During the summer of 1947, I attended the Vancouver Summer Skating School and worked under Mary Rose Thacker, former Canadian and North American champion and Olympic candidate. I participated in both American and Canadian tests. Shirley Craven, guest artist with the "1948 Ice Parade", also attended the school at this time.

Q.—When did you start teaching?

A.—During the 1945-46 season, I accepted an offer from the Moose Jaw Elks' Figure Skating Club. I have been with them each season since then.

Q.—What is your position with the Queen City Figure Skating Club?

A.—It is much the same as at Moose Jaw. As Senior Professional of the Club, I am

responsible for the choreography, creation of routines, and training of soloists and groups for the production of the "1948 Ice Parade". The whole Club of approximately 250 members is taking part in this Show. In addition I give private lessons to individual pupils ranging in age from 6 to 16. I am ably assisted in all departments by Mr. Harold Snell.

Q.—How do you manage to combine the two positions?

A.—I live in Moose Jaw and commute to Regina by train on Tuesdays, Thursdays and Saturdays. Since rehearsals began for the "1948 Ice Parade" I have spent Sundays here also.

Q.—What do you think of Figure Skating as a sport?

A.—Figure Skating is more than a "sport". It is a healthy exercise that develops expert precision, grace, rhythm, and control. Skaters are taught to interpret music by the proper movement of their arms, legs, and body. Every step must correspond to a bar of music. Figure skaters in training should practise for hours every day. Here is where parents can assist their children to progress in their chosen art by giving them every encouragement.

Q.—What are your plans for the future?

A.—After the Ice Shows are over, emphasis will be placed on figures and tests in both Regina and Moose Jaw. During the summer I hope to visit the United States to take summer courses, in preparation for next season's engagement.



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LOCAL CARNIVALS

FIRST YEAR

They say in the "Leader-Post", Saturday, March 17, 1945:

Ice Revue Presented

—By Skating Club

Spins, jumps, twirls, and a few falls featured the ice revue, "The Toymaker's Dream," put on at the Queen City Gardens Monday evening by gaily costumed youngsters, ranging in age from three and a half to 14 years old. The youngsters, mostly girls, are members of the Queen City Figure Skating Club.

Parents and friends watched the first annual ice revue of the club. Twenty-two of the young performers had never donned skates of any kind until this year, and only two had ever figure-skated before.

Executing her jumps with ease and giving an exhibition of smooth, rhythmic skating, eight-year-old Gail Morrison treated the audience to a solo performance near the end of the program. Miss Morrison was the only skater who has three years experience with figures.

Applauded

Included in those who brought loud applause were Lorraine and Dolly Kreller, Louise and Alta Harvey, and Shirley Debolt. These five are all first year skaters. A display of ice gymnastics was given by Alta Harvey and Angeline Puckall in a duet exhibition.

Several times during the one and a half hour program, the audience was given good reason for laughter as well as applause.

The Grand March, as a finale, was presented by 32 of the young artists. Uniform skating and good training was needed to make the event the success it was.

SECOND YEAR

They say in the "Leader-Post", February 18, 1946:

Young Skaters Given Ovation

Some 40 young girls between the ages of 10 and 15, who were featured in a military ballet number, "stole the show" at the second annual ice review LET'S GO, presented by Queen City Figure Skating Club.

Dressed in natty brown uniforms with red trimming, the girls won a prolonged ovation from the 4000 people present, with their rhythmic skating and gracefulness,

done to the music of march melodies. The timing of their criss-cross passing and cut-backs was carried out with military precision. The entire programme of 24 numbers, featuring one hundred percent Regina talent was well received. From the musical overture by Sam Hillier and his orchestra, to the finale climaxed by the complete cast of 160 forming the letters Q.C.S.C. across the colored ice, the show was full of surprises and pleasing acts.

All Ages

The performers, who ranged from three-year-olds to grown-ups, appeared in skate dances, back spirals, acrobatics and comedy numbers, jitter-bugging and ballets. The show was all the more interesting in view of the fact that more than one hundred of the members, under Miss June Salter, club professional, participated for the first time in an organized skating review. The gorgeous costumes added to the setting.

Highlight of the two-hour program was a solo number by Margaret Mitchell, returned to Regina from Hollywood, where she was featured performer with "Ice Capades", one of the largest ice shows in North America. Skating to the tune of "Night and Day", with two spot lights beaming down on her, Miss Mitchell thrilled the large crowd with her intricate whirls and graceful gliding. She appeared later in another solo, to the music of "Valse Bluette".

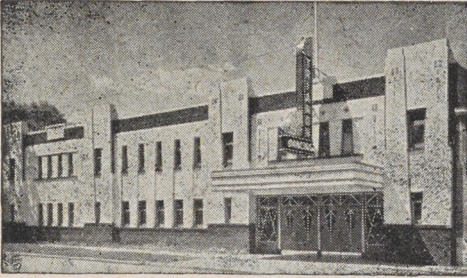
Miss Salter, the club's 20-year-old professional, was also given a big ovation for the two solo performances, "Begin the Beguine" and "Make Love with a Guitar". She took part in two comedy numbers besides, one of them a solo, the other with Glen Dawkins.

Valentine Number

A Valentine number by seven young girls between the ages of three and seven, probably won its way deeper into the hearts of those present, than any other presentation. Five of the girls appeared on the ice pushing doll carriages. And to the pulsating tune of "Dance with the Dollies", the girls danced, attended to their dollies, and took time out to receive the acclaim of the audience. The two without carriages put on a dance in the middle of the ice. Outstanding among the seven were three-year-old Shirley Ann Harrop, and four-year-old Patsy Biggart, whose antics brought laugh after laugh from the crowd.

A green background provided a striking setting for the carnival. Green streamers hung from the lights, with row after row

(Continued on page 60)



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of flags draped alongside. The big red star in the centre of the ice blended with the blue green coloring of the rest of the ice sheet. The music was provided by Sam Hillier and his orchestra, and Phil Hains was master of ceremonies.

—P.D.

Excerpt copied from "The Leader-Post", Feb. 18, 1946, Evening Edition.

E.R.P. Librarian.

THIRD YEAR

They say in the "Leader-Post", February 15, 1947:

Abundance of Talent As Ice Parade Opens

Brilliantly colored costumes and a gay background blended with bright music and an abundance of skating talent Friday night at Queen City Gardens when more than 200 members of the Queen City Figure Skating club paraded their skill in the first performance of the 1947 Ice Parade.

First part of the show was given over to the 80 junior members of the club. Opening number was a parade of 25 black-and-white-uniformed wooden soldiers led by Tony Mario, the general. Completing the opener were Angeline Packall and Jane Tinsley, two French glamor dolls.

Unchallenged star of the Mother Goose fantasy which followed was pint-sized Bobby McLean who appeared as the black sheep in the Little Bo Peep number. The diminutive youngster who kept 4,000 spectators in stitches every moment of the act, climaxed a stellar performance with a break down the ice which would have done credit to any of the Regina Caps.

The Mother Goose Fantasy featured well known nursery rhymes. Lillian Duncan was the old woman who lived in the shoe and her 35 children had lots of opportunities to demonstrate their skill on skates.

Dorothy Smale as the farmer's wife cut off the tails of three blind mice, Gail Morrison, Joan Cundell and Dianne Simpson. Arlene Macintosh appeared as Georgy Porgy and Lorraine Kreller and Dolores Causier soloed as Little Miss Muffet and the spider, respectively.

"The Mulberry Bush" starred Louise Barton and Sharon Malcolm, after which Margo and Sandra Campbell skated together as Jack and Jill. The Bo Peep number had Betty Kaltenbrunner as Bo Peep and Gordon Ross as Boy Blue, in addition to Bobby McLean and a flock of woolly white sheep.

Following a comedy sketch titled "One Man's Family" which showed the joys of

picnicking, Margaret Mitchell, Queen City Figure Skating Club professional thrilled the house with a graceful solo performance. Later in the program Miss Mitchell returned to the tune of "Moonlight Madonna" sung by Marilyn Boyle. Both Miss Mitchell's performances, which were all too brief in length, received a tremendous ovation.

Comedy was provided by Eric Abbott of Toronto. Mr. Abbott appeared first as a red-haired female of uncertain age and skating ability and put on a laugh-provoking performance, the humor of which, however, did not hide his mastery of the blades.

For his second appearance Mr. Abbott did a quick tour as a suave gentleman-about-town, following which he took a few drinks and went through a hilarious inebriated routine to which he had added some clever twists of his own. Mr. Abbott had to take four or five curtain calls before the applauding crowd would let him leave the ice.

Last number before intermission featured eight colorfully dressed "sophisticated ladies" who danced to the melody of "The Gypsy."

Jane Tinsley opened the second half of the program with a solo number "Melody in Motion" after which came a "Lipstick Number" with Angeline Puckall, Shirley Debolt and Louise Harvey as the Vanity trio and little Patsy Quest as a powder puff. These performers were backed up by "The Lipsticks", 14 scarlet clad skaters.

Following Mr. Abbott's and Miss Mitchell's second appearances, Alta and Louise Harvey performed a breath-taking adagio number in which both sisters displayed skilful gymnastic work as well as graceful skating.

Grand Finale

Patsy Quest and Betty Kaltenbrunner skated together in "Youth Prec-ice-sion" and for the grand finale the entire cast came on as red-coated mounties to go through military movements with skill and precision. Carol Gay was featured in the finale number.

For the review the ice was colored pale green with black and white checks round the borders. Appropriately enough for Feb. 14, a large heart holding a girl skater was painted in the centre of the ice.

The carnival was directed by Margaret Mitchell. Music was supplied by a 10-piece orchestra conducted by Bus Brown, and Bob Hill was master of ceremonies.

(Excerpt copied from The Leader-Post, Feb. 15, 1947.)

E.R.P. Librarian.

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CHRISTMAS PARTY



On Tuesday afternoon, December 23rd, 1947, about two hundred members of the Club and their parents gathered in the Clubrooms for a party. A gaily decorated tree was set up on the ice.

An enjoyable time was had by all, especially the junior members who received a gift from Santa Claus himself. Presentations were made by the Club to Mr. Joe Dutkowski, Otto Daege, and the two Professionals, Lyn Haffner and Harold Snell. The fun was topped off by sandwiches, ice cream, cake, and chocolate milk.

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Shaunavon, Feb. 6, 1948.

Local crowds of cheering spectators saw in two performances Saturday the first ice show ever to be staged in town, featuring skaters of the Queen City Figure Skating Club.

Ten-Year-Old

Young stellar skater of the show was ten-year-old Patsy Quest, who appeared in solo numbers, first in a pink skating costume to the music of "Dancing in the Dark", later as a ballerina in a luxurious white fur-trimmed costume. In this latter Ballet of the Roses, eight other snowy-costumed skaters also took part.

Patsy started figure skating at the age of seven, when the Queen City Figure Skating Club was organized. Several of the spectators, mindful of recent Olympic news, held their breaths and whispered, "Another Canadian Barbara Ann", as she spun and twirled on the ice.

G. L. Humphreys, mayor of Shaunavon, expressed a welcome to the skaters, and the show opened with a military air. With a background of scarlet draperies, 18 young skaters in red and white uniforms entered with marching precision through red and white candy-striped sentry boxes, as prelude to "O Canada".

Professional Skater

Harold Snell, club professional, gave an example of skating grace and skillful blade-artistry, despite a serious knee injury sustained the previous week in Winnipeg. Featured in comedy numbers, he won sustained applause from the audience.

Sophisticated rhythm was highlighted in a Top Hat cocktail number featuring six girls in tuxedos, with Jane Tinsley as soloist.

Colorful costumes of a gypsy caravan number emphasized the solo performances of Alta Harvey as a gypsy king, Joan Drake as a fortune teller, and Dolores Causier and Patsy Quest as gypsy lovers.

Comedy antics were added by a couple of clowns, "Wicky and Wacky".

Mastery of difficult skating form was shown by the Harvey sisters, Alta and Louise, in symphony and adagio numbers.

Triple teamwork was shown in the skating of Joan Drake, Dolores Causier and Dorothy Wagner in a vivid red-costumed "Vanity Trio".

For the final number, a sailors' march, 20 girls in white costumes sprinkled with blue stars skated in formation as a background for Jane Tinsley's solo.

Sponsored by the Shaunavon Skating Rink Co., the performers were served two meals and an evening lunch in the assembly hall of Christ the King church, with the C.W.L. catering.

FANCY SKATERS THRILL SUNDAY

"The Sun", Swift Current, Feb. 11, 1948:

A crowd estimated at 700 turned out in Sunday's 14-below-zero blizzard and stood for two hours in Citizens' rink watching the ice carnival staged by the Regina Queen City figure skating club. There were 41 members in the troupe, ranging in age from 10 years upwards, and consensus was that the show was one of the finest of its type ever to appear on local ice.

The troupe was brought here under an arrangement with the management of the rink, stopping off enroute home from an engagement at Shaunavon. In view of the fact that arrangements weren't completed until noon on Saturday, attendance was very satisfactory.

The program, under direction of Joe Dutkowski, consisted of solo, group and ballet numbers and featured Harold Snell, internationally known ice-skating comedian. His comedy numbers were well received, as were those of the troupe's 10-year-old female star, who made a great hit with the crowd.

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ICE DANCING IS EASY!

This article was written by

MARGARET MacLENNAN

Professional at the Cleveland Skating Club

for SKATING, the official magazine of the United States Figure Skating Association and of the Canadian Figure Skating Association, and is reprinted here through kind permission of the United States Figure Skating Association, holders of the copyright.

It is not difficult to learn to dance on ice; and the average person, in my opinion, can be skating the three recognized simpler dances—Waltz, Foxtrot, and Tensteps—in six months or less, taking into consideration a few essential factors. The first barriers against accomplishment of this popular phase of ice skating are psychological ones. When the skater banishes the mistaken idea that it is an impossibility to learn to dance if he has not skated in his younger years—before the age of twenty—for example—and banishes the idea that many months and seasons must be filled with practice on the figures before the simplest dance can be attempted, then the first steps in the progress of learning to dance have been made.

It is not necessary to learn to skate the figures before learning to dance, as they can be done together. Dancing is not a branch of ice skating different from all other forms, but rather a combination of figures, turns, and steps, skating in time to the music. If one learns to straight skate correctly, to skate semi-circles forward and backward around the rink easily, to turn clean threes on either foot, and execute a clean mohawk (a step from one skate to the other on the same curve forward to backward), then one can dance. These few things are not hard nor do they take long to learn.

Unfortunately, there is not enough time devoted to ice dancing in clubs in the United States. When the Ice Palais in Sydney, Australia, opened in 1938, it started with rank beginners and encouraged dancing with everything at its disposal. The result, obvious within three months, showed in hundreds of dancers on the ice at all the seven quarter-hour dance intervals each day.

Clubs, numerously sprinkled everywhere in America, should have hundreds of dancers who can enjoy themselves at such

sessions instead of gliding aimlessly around the ice surface. This, however, is not the case, for there is far too little time devoted to ice dancing. In public rinks at Hynes and Berkeley, California, there are dance sessions held once a week. The crowded attendance at the sessions, with young and old well represented, proves their tremendous popularity. Why not have in all clubs and rinks two quarter-hour dance intervals each evening (with about an hour in between the intervals for straight skating, etc.) in which a proper program is put forth and the floor cleared? Then the dancers will appreciate the session, the non-dancers can watch and gain inspiration from their friends' dancing, and there will be a definite incentive arousing all the skaters to try harder and be keener to attend all sessions. While skaters know they can have the ice 'round and 'round skating, dancing will make no progress; but as soon as these same people realize they must either dance or be onlookers, they will make an effort to skate off their present lethargy. In addition, if they are made to understand that it is neither difficult nor a lengthy business, they will soon learn and be just as enthusiastic as the experienced dancers.

Here in America you will find that the best dancers are in many cases people who have never concentrated on figure skating, but whose greatest pleasure in skating is to get out on the ice and skate a Blues, feeling the rhythm and enjoying themselves. In these days of nervous strain, much can be said for a sport which provides exercise and relaxation, which demands all one's initiative, and which provides an outlet for our social needs. Ice dancing is a wonderfully exhilarating recreation which will provide many hours of fun and exercise both when you are learning and when you become a competent Ice Dancer.

And now how about trying it?

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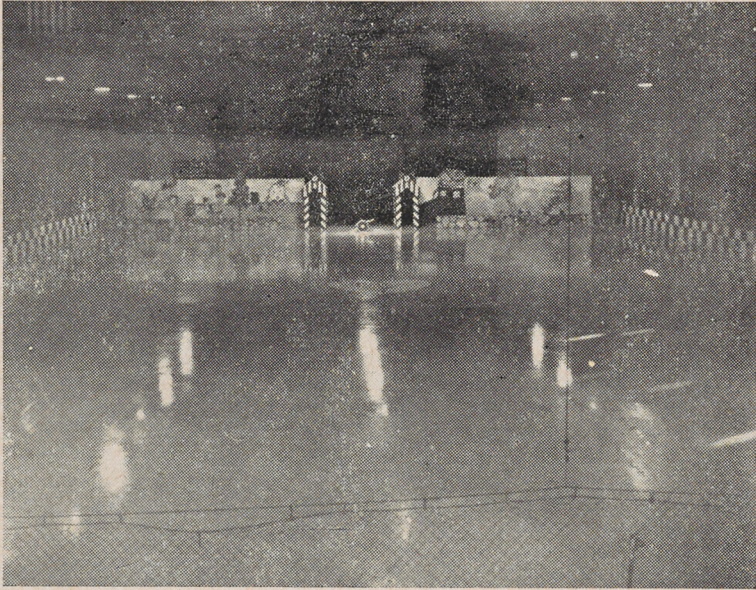
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This is a picture of the scenery and ice decorations for the "1947 Ice Parade". For the review the ice was colored pale green with black and white checkers around the borders. Appropriately enough for February 14th, a large heart holding a girl skater was painted in the centre of the ice.

AN APPRECIATION TO THE ADVERTISERS

The President, Management, Committees, and members of the Queen City Figure Skating Club take this opportunity to express their appreciation to the Advertisers who have so generously given their support to this Souvenir Programme. Read throughout the pages of this Programme what these firms have to say about their products and patronize them whenever you can.

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J. W. Hamilton, President

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